

Works Cited

- “New Threats to Human Security in the Anthropocene Demanding Greater Solidarity.” *United Nations Development Programme Special Report*, 2022.
- “Right to Peaceful Protest Is a Non-Negotiable Human Right.” *The Hindu*. 2021.
- Adamson, Joni, et al. *The Environmental Justice Reader: Politics, Poetics, and Pedagogy*. University of Arizona Press, 2010.
- Agrawal, Anurag A. *Monarchs and Milkweed: A Migrating Butterfly, a Poisonous Plant, and Their Remarkable Story of Coevolution*. Princeton University Press, 2017.
- Anand, Nikhil. *Hydraulic City: Water and the Infrastructures of Citizenship in Mumbai*. Duke University Press, 2017.
- Andersen, Gregers. “Cli-Fi and the Uncanny.” *ISLE Interdisciplinary Studies in Literature and Environment*, vol. 23, no. 4, Nov. 2016, pp. 855–866. Oxford University Press (OUP), <https://doi.org/10.1093/isle/isw068>.
- Angus, Ian. *Facing the Anthropocene: Fossil Capitalism and the Crisis of the Earth System*. Monthly Review Press, 2016.
- Animal Research Network Editorial Collective Human, editor. *Animals in the Anthropocene: Critical Perspectives on Non-Human Futures*. Sydney University Press, 2015. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=4585607>.
- Arendt, Hannah. *The Origins of Totalitarianism*. Harcourt Brace & Co. Jovanovich, 1976.

Bacigalupi, Paolo. *The Water Knife*. Little Brown, 2016.

Baldwin, Andrew, and Giovanni Bettini. "Racialisation and the Figure of the Climate-Change Migrant." *Environment & Planning A: Economy and Space*, vol. 45, no. 6, SAGE Publications, June 2013, pp. 1474–90, <https://doi.org/10.1068/a45388>.

Baldwin, Andrew, and Giovanni Bettini. *Life Adrift: Climate Change, Migration, Critique*. Rowman & Littlefield International, 2017.

Baldwin, Andrew, et al. "From Climate Migration to Anthropocene Mobilities: Shifting the Debate." *Mobilities*, vol. 14, no. 3, May 2019, pp. 289–297, Informa UK Limited, <https://doi.org/10.1080/17450101.2019.1620510>.

Bales, Kevin. *Disposable People: New Slavery in the Global Economy*. University of California Press, 1999.

Behrman, Simon. "*Climate Refugees*": *Beyond the Legal Impasse?* Routledge, Taylor & Francis Group, 2018.

Biehl, Janet, and Peter Staudenmaier. *Ecofascism: Lessons from the German Experience*. Edinburgh: AK Press, 1995.

Bladow, Kyle A., and Jennifer K. Ladino. *Affective Ecocriticism: Emotion, Embodiment, Environment*. University of Nebraska Press, 2018.

Boast, Hannah. *Hydrofictions: Water, Power and Politics in Israeli and Palestinian Literature*. Edinburgh University Press, 2020

Bowyer-Bower, T. A. S., and Vandana Shiva. "Staying Alive: Women, Ecology and Development." *The Geographical Journal*, vol. 162, no. 1, Mar. 1996, p. 113. *JSTOR*, <https://doi.org/10.2307/3060276>.

- Bradley, James. *Ghost Species*. Hodder & Stoughton, 2022.
- Braun, Bruce, and Sara Nelson. *Autonomia in the Anthropocene: South Atlantic Quarterly SAQ*. Duke University Press, 2017.
- Brewster, Shelby. "Remembrance Day for Lost Species." *Performance Research*, vol. 25, no. 2, Feb. 2020, pp. 95–101. Informa UK Limited, <https://doi.org/10.1080/13528165.2020.1752582>.
- Brown, Wendy. *Walled States, Waning Sovereignty*. Zone Books, 2017.
- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Blackwell, 2008.
- Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. Verso, 2020.
- Butler, Octavia E. *Parable of the Sower*. Grand Central Publishing, 2000.
- Cahillane, Ashley. *Writing Water Justice in the Twenty-First Century: Environmental Novels, Neoliberalism, and Water Politics*. 2023. hdl.handle.net/10379/17724. Accessed 26 June 2023.
- Caracciolo, Marco. *Contemporary Fiction and Climate Uncertainty: Narrating Unstable Futures*. Bloomsbury Academic, 2022.
- Carson, Rachel. *Silent Spring*. Penguin Books, 1962.
- Carter, Neil. *The Politics of the Environment: Ideas, Activism, Policy*. Cambridge University Press, 2018.
- Catalão, Mariana. *Climate Change and Human Rights Different Contributions, Different Consequences and Different Capabilities Should Equal Different Human Rights*

Obligations. 2020.

repository.gchumanrights.org/server/api/core/bitstreams/198e837f-1abf-4f36-a36b-47896afecd98/content. Accessed 5 Dec. 2022.

Chakrabarty, Dipesh. "Introduction - Dipesh Chakrabarty: The Climate of History in a Planetary Age." *The Review of Politics*, vol. 84, no. 4, 2022, pp. 592-593.

Cambridge University Press (CUP), <https://doi.org/10.1017/s0034670522000717>.

Chakravarty, Rohan. *Green Humour for a Greying Planet*. Penguin Random House India, 2021.

Challe, Tiffany. "The Rights of Nature - Can an Ecosystem Bear Legal Rights." *State of the Planet*, Columbia Climate School: Climate, Earth, and Society, 2021.

Accessed 19 Feb. 2023.

Chao, Sophie. *The Promise of Multispecies Justice*. Duke University Press, 2022.

Chaudhuri, Rajat. *The Butterfly Effect*. Niyogi Books, 2018.

Cianchi, John. *Radical Environmentalism: Nature, Identity and More-than-Human Agency*. Palgrave Macmillan, 2015.

Clark, Timothy. *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*. Bloomsbury, 2020.

Cole, Matthew Benjamin. "'At the Heart of Human Politics': Agency and Responsibility in the Contemporary Climate Novel." *Environmental Politics*, vol. 31, no. 1, 26 Mar. 2021, pp. 132-51, <https://doi.org/10.1080/09644016.2021.1902699>.

Commoner, Barry. *The Closing Circle: Nature, Man, and Technology*. Dover Publications, 2020.

- Conty, Arianne. "Animism in the Anthropocene." *Theory, Culture & Society*, vol. 39, no. 5, Sept. 2022, pp. 127–153. SAGE Publications, <https://doi.org/10.1177/02632764211039283>.
- Cox, Stan, and Zenobia Jefferies Warfield. *The Path to a Livable Future: A New Politics to Fight Climate Change, Racism, and the next Pandemic*. City Lights Books, 2021.
- Cunsolo, Ashlee, and Karen Landman. *Mourning Nature: Hope at the Heart of Ecological Loss and Grief*. McGill-Queen's University Press, 2017.
- David, Sophia. *Eco-Fiction: Bringing Climate Change into the Imagination*. June 2016, ore.exeter.ac.uk/repository/bitstream/handle/10871/24331/DavidS.pdf. Accessed 12 Feb. 2021.
- Davis, Angela Y. *Abolition Democracy: Beyond Empire, Prisons, and Torture*. Seven Stories Press, 2005.
- Deems, J. S., et al. "Combined Impacts of Current and Future Dust Deposition and Regional Warming on Colorado River Basin Snow Dynamics and Hydrology." *Hydrology and Earth System Sciences*, vol. 17, no. 11, Nov. 2013, pp. 4401–4413. Copernicus GmbH, <https://doi.org/10.5194/hess-17-4401-2013>.
- Defehr, Steven. "LET'S HAVE THE CONVERSATION": CLIMATE CHANGE, RELIGION, AND BELIEF FORMATION IN BARBARA KINGSOLVER'S FLIGHT BEHAVIOR. Dec. 2020, open.library.ubc.ca/media/stream/pdf/24/1.0395387/4. Accessed 21 Sept. 2022.

- Dimick, Sarah. "From Suspect to Species: Climate Crime in Antti Tuomainen's *The Healer*." *Mosaic: An Interdisciplinary Critical Journal*, vol. 51, no. 3, 2018, pp. 19–35. *JSTOR*, <https://www.jstor.org/stable/26974108>. Accessed 29 Nov. 2022.
- Dodds, Joseph. *Psychoanalysis and Ecology at the Edge of Chaos: Complexity Theory, Deleuze/ Guattari and Psychoanalysis for a Climate in Crisis*. Routledge, 2011.
- Draper, Jamie. *Justice in Climate-Induced Migration and Displacement*. Dec. 2019, centaur.reading.ac.uk/101665/1/24896010_Draper_Thesis_Redacted.pdf. Accessed 26 Dec. 2021.
- Dreher, Tanja, and Michelle Voyer. "Climate Refugees or Migrants? Contesting Media Frames on Climate Justice in the Pacific." *Environmental Communication*, vol. 9, no. 1, Jan. 2015, pp. 58–76. Informa UK Limited, <https://doi.org/10.1080/17524032.2014.932818>.
- Duarte, Melina. "Book Review: Benoît Mayer and François Crépeau (Eds), *Research Handbook on Climate Change, Migration and the Law* (Edward Elgar Publishing, Cheltenham 2017) 512 pp." *Journal of Human Rights and the Environment*, vol. 10, no. 2, Sept. 2019, pp. 243–248. Edward Elgar Publishing, <https://doi.org/10.4337/jhre.2019.02.06>.
- Fisher, Susannah. "The Emerging Geographies of Climate Justice." *The Geographical Journal*, vol. 181, no. 1, Mar. 2015, pp. 73–82. Wiley, <https://doi.org/10.1111/geoj.12078>.
- FITZMAURICE, et al. '*Climate Justice*' as Adaptation of the Human. Durham University, 2022, <http://etheses.dur.ac.uk/14689/>.

- Ganzer, Lea. *Climate Fiction: How Do Climate Fiction Readers Perceive the Future?* 2022, essay.utwente.nl/92847/1/Ganzer_MA_BMS.pdf. Accessed 19 Aug. 2023.
- Gates, Bill. *How to Avoid a Climate Disaster: The Solutions We Have and the Breakthroughs We Need*. Penguin Books, 2021.
- Ghosh, Amitav. *Gun Island*. Penguin Canada, 2020.
- . *The Great Derangement: Climate Change and the Unthinkable*. The University of Chicago Press, 2016.
- . *The Living Mountain*. Fourth Estate India, 2022.
- . *The Nutmeg's Curse : Parables for a Planet in Crisis*. John Murray, 2021.
- Gibson, Julia. "Stories We Tell About the End of the World: (Post) Apocalyptic Climate Fiction Working Towards Climate Justice." *Paradoxa*, pp. 2019–2020.
- Gillespie, Sally. *Climate Crisis and Consciousness: Re-Imagining Our World and Ourselves*. Taylor & Francis, 2019.
- Gonzalez, Carmen. "Climate Change, Race, and Migration." *Journal of Law and Political Economy*, vol. 1, no. 1, Oct. 2020. California Digital Library (CDL), <https://doi.org/10.5070/LP61146501>.
- Goodier, John. "Activism With(out) Organisation". *Environmental Activism: A Reference Handbook*, Emerald Publishing Limited, 2016.
<http://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=4745644>

Goodin, Robert E. *The Politics of the Environment*. Edward Elgar, 1994.

Gray, David. "Globalgia and the Loss of Planetary Home in Cormac McCarthy's *The Road* and John Lanchester's *The Wall*." *Living in the End Times: Utopian and Dystopian Representations of Pandemics in Fiction, Film and Culture, a Virtual Conference*, Cappadocia University, 2021, p. 77.

Grusin, Richard, and Lawrence Buell. "Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond." *Journal of American History* (Bloomington, Ind.), vol. 89, no. 2, Sept. 2002, p. 651. Oxford University Press (OUP), <https://doi.org/10.2307/3092237>.

Guha, Ramachandra, and Juan Martinez-Alier. *Varieties of Environmentalism: Essays North and South*. Earthscan, 2006.

Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.

Hardin, Garrett. "Living on a Lifeboat: A reprint from *Bio Science*, October 1974". *The Social Contract*, Fall 2001. pp.36-47,
https://www.garretthardinsociety.org/articles_pdf/living_on_a_lifeboat.pdf

---. "The Tragedy of the Commons." *Science* (New York, N.Y.), vol. 162, no. 3859, 1968, pp. 1243–1248. American Association for the Advancement of Science,
<http://www.jstor.org/stable/1724745>.

Harlow, Barbara. *Resistance Literature*. Methuen, 1987.

- Hartnett, Rachel. "Climate Imperialism: Ecocriticism, Postcolonialism, and Global Climate Change." *eTropic Electronic Journal of Studies in the Tropics*, vol. 20, no. 2, Sept. 2021, pp. 138–155. James Cook University, <https://doi.org/10.25120/etropic.20.2.2021.3809>.
- Haverkamp, Jamie. "Where's the Love? Recentring Indigenous and Feminist Ethics of Care for Engaged Climate Research." *Gateways: International Journal of Community Research & Engagement*, vol. 14, no. 2, Nov. 2021. University of Technology, Sydney (UTS), <https://doi.org/10.5130/ijcre.v14i2.7782>.
- Heise, Ursula K. "The Hitchhiker's Guide to Ecocriticism." *Publications of the Modern Language Association of America*, vol. 121, no. 2, Mar. 2006, pp. 503–516. Modern Language Association, <https://doi.org/10.1632/003081206x129684>.
- Hernandez, Paul Martin. "Beware of Ecofascism." *In Our Nature Mag*, 15 Nov. 2021, inournaturemag.com/all/features/beware-of-ecofascism.
- Heymans, Peter. *Animality in British Romanticism: The Aesthetics of Species*. Taylor & Francis Group, 2012. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=1039285>.
- Holsinger, Bruce. *The Displacements*. Headline Review, 2022.
- Horn, Gavin Van, et al. *Planet*. Center for Humans and Nature, 2021.
- Howard, Miles. "After Hurricane Dorian, We Get a Glimpse of Ecofascism." *Wbur Org*, 10 Sept. 2019, wbur.org/cognoscenti/2019/09/10/climate-change-ecofascists-miles-howard.

- Human Animal Research Network Editorial Collective, editors. *Animals in the Anthropocene Critical Perspectives on Non-Human Futures*. Sydney University Press, 2015.
- Ingold, Tim. *Being Alive: Essays on Movement, Knowledge and Description*. Routledge, 2022.
- Jacobin, Sam. "The Climate Movement Must Be Ready To Challenge Right Wing Environmentalism." *Jacobin Mag*, 2020. jacobinmag.com/2020/11/climate-change-right-wing-environmentalism-alt-right-eco-fascism/
- Jafry, Tahseen, editor. *Routledge Handbook of Climate Justice*. Routledge, 2018.
- Jalan, Sonam. "'Sense of Place and Sense of Planet': Local-Planetary Experiences of Climate Change in Barbara Kingsolver's Flight Behavior." *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 12, no. 5, Oct. 2020. Aesthetics Media Services, <https://doi.org/10.21659/rupkatha.v12n5.rioc1s10n5>.
- Janane, V., and S. Christina Rebecca. "Intergenerational Inequity: Weathering Emotional and Climatic Wreck in John Lanchester's *The Wall*." *Lalitha Kavi Bharati*, vol. 12, no. 2, 2024, pp. 569-76.
- Johns-Putra, Adeline, and Kelly Sultzbach. *The Cambridge Companion to Literature and Climate*. Cambridge University Press, 2022.
- Johns-Putra, Adeline. "Climate and History in the Anthropocene: Realist Narrative and the Framing of Time." *Climate and Literature*, Cambridge University Press, 2019, pp. 246–262, <https://doi.org/10.1017/9781108505321.016>.

- Kent, Avidan and Simon Behrman. *Climate Refugees: Beyond the Legal Impasse?* Routledge, 2018.
- Kim, Eleana. "The Arts of Noticing." *The Arts of Noticing: The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, by Anna Lowenhaupt Tsing, Princeton, NJ, Princeton University Press, 2015.
- Kim, Jonggab. "The Problem of Nonhuman Agency and Bodily Intentionality in the Anthropocene." *Neohelicon*, vol. 47, no. 1, June 2020, pp. 9–16. Springer Science and Business Media LLC, <https://doi.org/10.1007/s11059-020-00534-1>.
- Kingsolver, Barbara. *Flight Behaviour*. Faber & Faber, 2013.
- Klein, Naomi. "Let Them Drown: The Violence of Othering in a Warming World." *London Review of Books*. vol. 38, no. 11, 2016, <https://www.lrb.co.uk/the-paper/v38/n11/naomi-klein/let-them-drown>.
- . *The Shock Doctrine: The Rise of Disaster Capitalism*. Penguin, 2014.
- Kroeber, Karl. *Ecological Literary Criticism*. Columbia University Press, 1994, <https://doi.org/10.7312/kroe90940>.
- Lanchester, John. *The Wall: A Novel*. W.W. Norton & Company, 2020.
- Leder, Priscilla. *Seeds of Change Critical Essays on Barbara Kingsolver*. University of Tennessee Press, 2012.
- Lennard, Natasha. "The El Paso Shooter Embraced Eco-Fascism. We Can't Let the Far Right Co-Opt the Environmental Struggle." *The Intercept*, 5 Aug. 2019, <https://theintercept.com/2019/08/05/el-paso-shooting-eco-fascism-migration/>.

- Little, Peter C. "On the Micropolitics and Edges of Survival in a Technocapital Sacrifice Zone." *Capitalism Nature Socialism*, vol. 28, no. 4, Oct. 2017, pp. 62–77. Informa UK Limited, <https://doi.org/10.1080/10455752.2016.1257037>.
- Lloyd, Christopher, and Jessica Rapson. "“Family Territory” to the “Circumference of the Earth”: Local and Planetary Memories of Climate Change in Barbara Kingsolver’s *Flight Behaviour*." *Textual Practice*, vol. 31, no. 5, July 2017, pp. 911–931. Informa UK Limited, <https://doi.org/10.1080/0950236x.2017.1323487>.
- Lum, Gianna. "Ecofascism Is Not the Cure." *Climate and Society*, 2020.
climatesociety.ei.columbia.edu/news/ecofascism-not-cure.
- Lunstrum, Elizabeth, and Pablo S. Bose. "Environmental displacement in the anthropocene." *Geographies of Displacement/s*, 2023, pp. 27–36,
<https://doi.org/10.4324/9781003381181-5>.
- Malik, Ambish. "The Dry Future in *The Water Knife*." *Journal of Emerging Technologies and Innovative Research*, vol. 5, no. 12, Dec. 2018,
<https://www.jetir.org/papers/JETIR1812128.pdf>
- March, Ivan. "The Dark Side of Environmentalism." *Guerrilla Foundation*,
guerrillafoundation.org/the-dark-side-of-environmentalism/.
- Maughan, C. *Activism Ltd: Environmental Activism and Contemporary Literature*. June 2015, <http://wrap.warwick.ac.uk/79823>.
- Mbembe, Joseph-Achille, and Steven Corcoran. *Necropolitics*. Duke UP, 2019.
- McConaghy, Charlotte. *Migrations*. Vintage, 2021.

- McDonald, Ian. *River of Gods*. Pocket Books, 2004.
- Mehnert, Antonia. *Climate Change Fictions: Representations of Global Warming in American Literature*. Springer International Publishing, 2016.
- Mehta, Lyla, et al. *The Politics of Climate Change and Uncertainty in India*. Routledge, 2021.
- Milkoreit, Manjana, and Meredith Martinez. *Everything Change: An Anthology of Climate Fiction*. Arizona State Universities, 2016.
- Milne, Anne, and Chad Wriglesworth. *The Bioregional Imagination: Literature, Ecology, and Place*. Greece, University of Georgia Press, 2012.
- Milner, Andrew, and J. R. Burgmann. "A Short Pre-History of Climate Fiction." *Extrapolation*, vol. 59, no. 1, Apr. 2018, pp. 1–23. Liverpool University Press, <https://doi.org/10.3828/extr.2018.2>.
- Moore, Sam, and Alex Roberts. *The Rise of Ecofascism: Climate Change and the Far Right*. Polity Press, 2022.
- Morton, Timothy. *Being Ecological*. The Mit Press, Copyright, 2018.
- Morton, Timothy. *Hyperobjects: Philosophy and Ecology after the End of the World*. University of Minnesota Press, 2021.
- Muhlisin, Iqbatul. *ENVIRONMENTAL ISSUES AND THEIR PSYCHOLOGICAL IMPACT ON THE MAIN CHARACTERS IN JOHN LANCHESTER'S THE WALL (2019)*. 2022, etheses.uin-malang.ac.id/39342/1/18320003.pdf. Accessed 5 June 2023.

- Munro, T. O. *Review of The Wall by John Lanchester: The Unseen Academic*. Fantasy Hive, fantasy-hive.co.uk/2021/01/the-wall-by-john-lanchester-the-unseen-academic/.
- Nahornava, Katsiaryna. “Review Essay: Developing Empathy towards Other-than-Human Animals through Cultural and Literary Representations.” *Ecozon@*, vol. 13, no. 2, Oct. 2022, pp. 229–234. Universidad de Alcala, <https://doi.org/10.37536/ecozona.2022.13.2.4399>.
- Neumann, Antje. *Wilderness Protection in Polar Regions: Arctic Lessons Learnt for the Regulation and Management of Tourism in the Antarctic*. Brill | Nijhoff, 2020.
- Nixon, Rob. “Slow Violence, Gender, and the Environmentalism of the Poor.” *Postcolonial Studies*, John Wiley & Sons, Ltd, 2015, pp. 515–532, <https://doi.org/10.1002/9781119118589.ch31>.
- Oppermann, Serpil. “Introducing Migrant Ecologies in an (Un)Bordered World.” *ISLE Interdisciplinary Studies in Literature and Environment*, vol. 24, no. 2, Aug. 2017, pp. 243–56. Oxford University Press (OUP), <https://doi.org/10.1093/isle/isx006>.
- Packham, Jimmy. “Boundaries-Belonging and Coastal Community in Contemporary British Fiction.” *Critique: Studies in Contemporary Fiction*, vol. 60, no. 2, 2019, pp. 205–21.
- Pandey, Indu. “Survival for the Future: Interview with Climate Activist Licypriya Kangujam.” *Harvard International Review*, 7 Dec. 2020, <https://hir.harvard.edu/licypriya-kangujam-interview/>.

Parenti, Christian, and Jason W. Moore. *Anthropocene or Capitalocene?: Nature, History, and the Crisis of Capitalism*. PM Press, 2016.

Protopapadakis, Evangelos D. "Environmental Ethics and Linkola's Ecofascism: An Ethics beyond Humanism." *Frontiers of Philosophy in China*, vol. 9, no. 4, 2014, pp. 586–601. *JSTOR*, www.jstor.org/stable/44156920

Purdy, J. *After nature: A Politics for the Anthropocene*. Harvard UP, 2018.

Pyle, Robert. *Chasing Monarchs: Migrating with the Butterflies of Passage*. Yale University Press, 2014.

Reed, T. V. *Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*. University of Minnesota Press, 2005.

Reich, Wilhelm. *The Mass Psychology of Fascism*. Translated by Vincent R. Carfagno, WRM Press, 2023.

Roberts, J., and Bradley C. Timmons. *A Climate of Injustice: Global Inequality, North-South Politics, and Climate Policy*. MIT Press, 2007.

Robinson, Kim Stanley. *The Ministry for the Future the Ministry for the Future*. Orbit, 2020.

Robinson, Mary. *Climate Justice: A Man-Made Problem with a Feminist Solution*. Bloomsbury Publishing, 2019.

Said, Edward. *Orientalism*. Penguin Books, 2003.

Schlosberg, David. *Defining Environmental Justice: Theories, Movements and Nature*. Oxford University Press, 2007.

- Schneider, Matthew M. "The Influence of Climate Fiction: An Empirical Survey of Readers." *Environmental Humanities*, vol. 10, no. 2, 2018, pp. 473-500.
- . "Whose Odds? The Absence of Climate Justice in American Climate Fiction Novels." *ISLE Interdisciplinary Studies in Literature and Environment*, vol. 26, no. 4, Nov. 2019, pp. 944–967, <https://doi.org/10.1093/isle/isz081>.
- Sebo, Jeff. *Saving Animals, Saving Ourselves Why Animals Matter for Pandemics, Climate Change, and Other Catastrophes*. Oxford University Press, 2022.
- Semple, Kirk, and Miriam Jordan. "Migrant Caravan of Asylum Seekers Reaches U.S. Border." *The New York Times*, 29 Apr. 2018, <https://www.nytimes.com/2018/04/29/world/americas/mexico-caravan-trump.html>.
- Sen, H. S. *The Sundarbans: A Disaster-Prone Eco-Region: Increasing Livelihood Security*. Springer, 2019.
- Shah, Sonia. *The Next Great Migration: The Beauty and Terror of Life on the Move*. Bloomsbury Publishing, 2021.
- Sharma, Min. *Critical Discourse Analysis (CDA) of Ecological Refugees in the Great Derangement; Climate Change and the Unthinkable*. 2024. papers.ssrn.com/sol3/papers.cfm?abstract_id=4681952. Accessed 12 Mar. 2024.
- Shaw, David. *Terrestrial Realism: Climate Fiction beyond Liberal Humanism*. 2022. spectrum.library.concordia.ca/id/eprint/990693/7/Shaw_PhD_F2022.pdf. Accessed 23 Apr. 2023.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed Books, 1988.

- Singh, Neera M. "The Nonhuman Turn or a Re-Turn to Animism? Valuing Life along and beyond Capital." *Dialogues in Human Geography*, vol. 12, no. 1, SAGE Publications, Mar. 2022, pp. 84–89, <https://doi.org/10.1177/20438206221075708>.
- Siperstein, Stephen. *Climate Change in Literature and Culture: Conversion, Speculation, Education*. Oct. 2016, <hdl.handle.net/1794/20450>. Accessed 29 Jan. 2021.
- Slovic, Scott, and Paul Slovic. *Numbers and Nerves: Information, Emotion, and Meaning in a World of Data*. Oregon State University Press, 2015.
- Slovic, Scott, et al. *Ecodisaster Imaginaries in India*. Rowman & Littlefield, 2023.
- Som, Tathagata. "Gun Island by Amitav Ghosh: Rethinking Reality in the Time of Climate Change." *The Goose*, vol. 18, no. 2, 2020.
- Srivastava, Shilpi, et al. "Climate Change and Uncertainty." *The Politics of Climate Change and Uncertainty in India*, Routledge, 2021, pp. 1–26, <https://doi.org/10.4324/9781003257585-1>.
- Stanley, Jason. *How Fascism Works: The Politics of Us and Them*. Random House, New York, 2018.
- Stephan, Matthias, and Sune Borkfelt. *Interrogating Boundaries of the Nonhuman*. Rowman & Littlefield, 2022.
- Streeby, Shelley. *Imagining the Future of Climate Change: World-Making Through Science Fiction and Activism*. U of California P, 2018. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/britishcouncilonline-ebooks/detail.action?docID=5057547>.

Suarez-Villa, Luis. *Invention and the Rise of Technocapitalism*. Rowman & Littlefield, 2000.

---. *Technocapitalism: A Critical Perspective on Technological Innovation and Corporatism*. Temple University Press, 2012.

Taylor, B. "Social Connection, Structural Injustice & Climate Change: Who Is Responsible for Bearing the Burdens of Dealing with Climate Change?" Sept. 2015, www.academia.edu/15965887/Social_Connection_Structural_Injustice_and_Climate_Change_Who_is_responsible_for_bearing_the_burdens_of_dealing_with_climate_change. Accessed 16 May 2021.

Thiele, Leslie Paul. *Environmentalism for a New Millennium: The Challenge of Coevolution*. Oxford University Press, 1999.

Tietenberg, Tom. *Environmental and Natural Resources Economics*. HarperCollins College, 1996.

Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press, 2015.

United Nations. "2022 Special Report on Human Security." *Human Development Reports*, 8 Feb. 2022, <https://hdr.undp.org/content/2022-special-report-human-security>.

VanderMeer, Jeff. *Hummingbird Salamander*. 4th Estate, 2022.

Walia, Shelley. "The dream of a borderless world." *The Hindu*, 11 June 2021.

- Walsh, Ryan Nicholas. *The Agency and Empathy of Non-Human m How Non-Human Agency Anticipates the Anthropocene in Philip K. Dick's Do Androids Dream of Electric Sheep?* Dalarna University, June 2021. <https://www.diva-portal.org/smash/get/diva2:1578085/FULLTEXT01.pdf>
- Wells, David. *The Uninhabitable Earth: A Story of the Future*. Penguin Books Limited, 2019.
- Welzer, Harald. *Climate Wars: Why People Will Be Killed in the Twenty-First Century*. Polity, 2017.
- Wennersten, John R., and Denise Robbins. *Rising Tides: Climate Refugees in the Twenty-First Century*. Indiana University Press, 2017.
- White, Robert D. *Transnational Environmental Crime: Toward an Eco-Global Criminology*. Routledge, 2011.
- Williston, Byron. *The Anthropocene Project: Virtue in the Age of Climate Change*. Oxford University Press, 2015.
- Yavaş, Nesrin. "Needlework as political and cultural resistance in contemporary American novel." *HOMEROS*, Rating Academy, Apr. 2021, <https://doi.org/10.33390/homeros.4.2.01>.
- Zapf, Hubert. "Literary Ecology and the Ethics of Texts." *New Literary History*, vol. 39, no. 4, Project MUSE, Sept. 2008, pp. 847–68, <https://doi.org/10.1353/nlh.0.0066>.
- Zimmerman, Michael E. "The Threat of Ecofascism." *Social Theory and Practice*, vol.21, no.2, Florida State Univ Department of Philosophy,1995, pp. 207-38. *JSTOR*, <http://www.jstor.org/stable/23557116>.



Avinashilingam Institute for Home Science and Higher Education for Women

(Deemed to be University Estd. u/s 3 of UGC Act 1956, Category 'A' by MHRD
Re-accredited with A++ Grade by NAAC. CGPA 3.65/4, Category I by UGC
Coimbatore - 641 043, Tamil Nadu, India

Appendix L2

**(Item No 5 of
Check List) Details of Research
Publications**

S.No	Article	Journal	Other Details Vol/No/Page No/ Year	Published in UGC- CARE / Scopus Indexed/ Web of Science
1	"Eco detective, Kinship and Multispecies Harmony in Rohan Chakravarty's Naturalist Ruddy. Adventurer. Sleuth. Gongose"	Library Progress International	Vol. 44 No. 3 358-363 Jul-Dec 2024	Scopus
2	"Intergenerational Inequity: Weathering Emotional and Climatic Wreck in John Lanchester's The Wall"	Lalita Kavi Bharati	(Accepted for publication in Vol.12 No. 2 Dec 2024 issue)	UGC Care

*Proof of list of Journals from Internet to be attached along with copies of reprints.

Scholar : Panal

Supervisor : Kristina Pelecer
4/11/24

A. Vijayarajam
04/11/24
Checked By:

HOD/Dean of Respective School

The scholar Miss. Janane, V (20PHENFO14) has published/
got acceptance of her research paper in the following journals

1. Library Progress International - indexed in Scopus and
2. Lalita Kavi-Bharati - indexed in UGC care Gr. I.

This may be considered.

J. J. Billi
04.11.2024

Year 12 : Issue 2, July-December 2024

I S S N : 0975-6256

ललिता कवि-भारती

(LALITĀ KAVI-BHĀRATĪ)

U. G. C. CARE LISTED JOURNAL

(पीयर-रिव्यू षण्मासिकी शोध-पत्रिका)

संरक्षका:

जगद्गुरुश्रीमद्रामानुजाचार्यस्वामिश्रीवासुदेवाचार्य 'विद्याभास्कर' महाराजा:

प्रधानसम्पादक:

प्रोफेसर कमलाकान्तत्रिपाठी

सम्पादक:

डॉ० संजीवशर्मा

सहायकसम्पादक:

डॉ० त्रिलोचनप्रधान:



किशोर-विद्या-निकेतनम्

बी-2/236-ए-1, (भारतीय स्टेट बैंक अस्सी शाखा)

भदैंनी, वाराणसी-221001

Intergenerational Inequity: Weathering Emotional and Climatic Wreck in John Lanchester's *The Wall*

V. Janane

Research Scholar, Department of English,
Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore

Dr. S. Christina Rebecca

Professor, Department of English,
Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore

Abstract

*The role of climate fiction extends its representations to not just of planetary havoc, growing conflicts, and unaddressed issues but also delves into the individuals' emotional responses and how it affects intergenerational harmony and, in general, determines the course of familial ties in the future. The research paper aims to address the issues caused due to the intergenerational disparity between the generation before the "Change" and the generation after the "Change". The intergenerational inequity leads to the production of guilt in the parents and anticipatory guilt in their children. The paper aims to analyse the reactive attitudes and responses of the two generations towards the human-made climatic wreck. It aims to study the role of intergenerational divide and disparity in contributing to guilt and blame and analyses how it curbs effective action. It tries to offer intergenerational forgiveness and harmony as a measure to not only save familial ties but also lives as it has the potential to determine the course of the future. The research paper will delve into John Lanchester's *The Wall*, and analyse the intergenerational responses towards the climatic catastrophe and a conflict-ridden society.*

Key Words: *Intergenerational inequity, intergenerational disparity, blame, parental guilt, anticipatory guilt, intergenerational forgiveness*

Introduction

The Wall by John Lanchester presents the world's plight after "the Change" (81), which is filled with the catastrophic impacts of climate change and a rise in the number of refugees, "Others" (11). The lives of the citizens are controlled as they are forced to serve as "defenders" (4) of the Wall. The citizens express extreme dissatisfaction with the state of the world passed down to them by their parents, as the world their parents lived in was "before the Change" (75) different from the world "after the Change" (138) that they are living in. It presents a post-apocalyptic world wherein the apocalypse has not just ended but exacerbated its consequences. The intergenerational divide is caused due to the "mass guilt" (55) that penetrates the parental community before the "Change"(81), the intergenerational disparity created due to the climatic change and in terms of political governance and the reactive attitudes of blame and guilt.

Intergenerational Inequity

The fictional world portrayed in the novel deals with the world after the huge aftermath of a climate catastrophe of rising sea levels, change in weather patterns, along strict regimes. The generation before the "Change" (81) lead normal lives. Still, their children were offered a world contrary to that: with no beaches left, forced duty as defenders of the "Wall" (59) for two years, fight for survival amidst the population monitoring policy, and submission to the totalitarian regime. The present generation was offered a world that

is isolated from the rest and views the other parts of the world as threats to their state of order and even existence:

“The younger generation serves without reason or purpose other than the knowledge that the previous generation could not solve the issue, referred to as the Change, that raised the water levels and limited resources and caused the nation to construct the Wall”. (Doucet 34)

James Hansen in *Storms of My Grandchildren* rightly echoes the intergenerational disparity that is caused due to climate change. He tries to address the intergenerational disparity, which is often overlooked as the focus is shed on geographical, social, and economic disparities in relation to climate change. He expresses his discontentment that any “thought about our grandchildren and the intergenerational inequity of human-made climate change”(chap11) brings to him.

The present generation lives in a society with resource scarcity and has implemented a strict population control policy. For every migrant who manages to enter the nation, a defender is thrown out. The population control policy is implemented as there are not enough resources left to feed everyone as they have become self-reliant due to the shifting geographical situation. The citizens spend their lives in a world that is divided into factions: “defenders” (4), “breeders” (33), “Others” (111), and so on. Their lives are strictly monitored and controlled to the extent that totalitarian measures are implemented infallibly.

The intergenerational inequity is manifested in all the areas of their lives: personal, political, social, and economic. The present generation lives in an autocratic world, wherein their rights are not taken into account, their welfare is disregarded, and even expression of opinions is not permitted. The previous generation did not live under the governance of a totalitarian regime that implements fascist measures and environmental militarism to prevent border crossing. The politicians are ineffective and incapable of governing the country, but the citizens have no other choice but to submit unquestionably due to the fascist regime that they have implemented. The social barriers that divide people have also grown as high as the Wall as people are discriminated within the Wall too. Elites, politicians, the previous generation, and the privileged group of people lead lives that are in stark contrast to that of the present generation. The privileged are exempted from their duty as defenders and do not fight for survival as much as ordinary citizens do. As the society is non-democratic, the means one can employ to climb up the social ladder is restricted. Kavanagh dreams about becoming one of the elites, but the compulsory duty as a defender moves him farther from his dreams. Though the captain had risen from being one of the “Others” (111) to becoming the “Captain”(27), the same process is not followed in the case of the present generation as the “Others”(111) are forced to become “helps” (79) or “breeders”(33) and are restricted from climbing the social ladder at ease. The division of the citizens as “helps” (79), “breeders” (33), “defenders” (4), “Others” (111), and the elites deepens the economic divide and makes them more subservient to the government.

They are part of a world where nothing is fair, either inside or outside of the Wall, and they end up spending their lives awaiting death, overthrow, or to live grieving about the state of the world they were forced to inhabit. The state of staying in a prolonged situation of threat and staying vigilant to just stay alive without the support of family, or

people they can entirely trust, has degraded the quality of their lives and has contributed to the gulf that separates the parents and the children.

Collective blame

Climate change is an outcome of multigenerational wrongful actions and misdirected plans to control its consequences. It does not remain the outcome of the adjacent generation as it is years of ecological neglect and anthropocentric celebration. Though climate change cannot be blamed entirely on the generation before the change, the children blame their parents for the collective and prolonged crime of inaction that they have committed and for submitting themselves to the formation of the totalitarian regime. "To make things worse, the olds didn't do time on the Wall, because there was no Wall, because there had been no Change, so the Wall wasn't needed." (55)

Stanley Cohen's definition of the formation of guilt as a product of humankind when confronted with "collective moral responsibility for mass human rights abuses they almost always enter into collective denial, structured around an unspoken compact that certain topics will not be discussed and/or are not real" (qtd in Dodds 49). The blame directed towards the parental generation is due to the abusive pattern of denials, lack of accountability, and responsibility that have been exhibited by the parents. Their admission of guilt expressed through non-verbalised expressions further fuels the blame game. Kavanagh expresses his agony of his parents' betrayal and refusal to admit the mistake so that they can take action instead of taking refuge in "climate denial"; "who broke the world? They wouldn't say that they did. And yet it broke on their watch" (Lanchester 141). Joseph Dodds echoes how guilt is usually "defended against with manic denials or manic reparation" (69). Such acts of denial and the parents' failed attempts to be accountable for their wrongful deeds have made the present generation deposit their collective blame on them.

As Timothy Morton says, "After all, guilt is scaled to individuals. But individuals are *in no sense guilty* for global warming." (xlii) ; which reiterates that the blame being placed on the previous generation is not completely just as no single generation can take the sole blame for a global crisis. Such mindless blaming spins the focus away from the crisis at hand and the preventative measures that must be undertaken as people dwell on the immediate past, which does not contribute either to correct comprehension of the crisis or to rational action.

The parents, if offered a better world, their responses would be better suited to cater to the needs of their children. As Kavanagh points out, "In a different world, he'd have been a good father. But it stopped working once I became a teenager, and it started to sink in that the world hadn't always been like this and that the people responsible for it ending up like this were our parents- them and their generation." (57)

The parental generation is viewed with so much hatred for the betrayal they have committed to their children and the entire future of life forms on earth. Collective blame drained towards a set of individuals creates a blurred and bridled vision of the global crisis, which makes the country focus on the local instead of the global. They are focussed on the short-term habitability of the place but fail to understand the interconnectedness of the human and the animal world, ecological sustainability, resource conservation, and climatic catastrophes triggered due to global warming. Such irresponsible deposition of blame refuses to address the global conflicts that might arise

due to climate change. As one of the major threats of the Anthropocene is not just humans against the climatic catastrophe but human catastrophes and human-created conflicts amidst climatic wrecks. Blame and guilt are emotions that must be channelled towards action committed to the purpose of rectification but improper blaming and wrongful accusation deviates humankind further by just focussing on the immediate past and costing them the possibility of a future.

Parental Guilt

Guilt arises from the tendency of realising the human race as the primary geological force that has contributed to the persisting chaos. The previous generation has caused the degradation due to wrongful action as well as inaction. The witnessing of the “Change” (81) and the world after the “Change” (138) has instilled guilt in the previous generation of having committed a grave error. The parents in the novel are also doubly troubled for being irresponsible citizens as well as failed parents. They have not only failed the biosphere but also their own children by bringing them into the degrading and slowly disintegrating state of the world.

The primary responsibility of a parent is considered to protect their children and to offer support, but the parents are incapable of doing so due to the enormity of the issue and also because of their refusal to undertake proper measures to prevent it. The failure in the performance of the primary parental responsibility creates a sense of guilt which is compensated through the rise of the Wall, which can be considered an act of Eco barbarism as it excludes the "Others" (111) with a selfish motive of partially protecting their children. Though a selfish act, the Wall can be interpreted as a reflection of the failed parent's agony who wants to at least provide their children with a chance of survival, even if that included complete submission to the totalitarian form of governance. "Survivor guilt, submissive behaviour and evolutionary theory" reflect on a significant correlation between survivor guilt and submissive behaviour (523), which can be traced in the novel through their submission to the totalitarian regime, which can be considered to be an outcome of their guilt.

Their guilt is not individualized but is collective as their children are the victims of the problem that they had watched grow and blow up beyond measure. Kavanagh calls it “guilt: mass guilt, generational guilt.” (55) as its traces are found in all the parents, including Hifa's. It is caused due to their inaction for causing the “Change” (82) and mostly for the improper and inhumane measures taken to curb it, which includes the formation of a totalitarian form of governance that is still not prepared to safeguard the habitability of the place. As it operates on the principle of "lifeboat ethics" by excluding any attempt to formulate empathetic solutions that are non-xenophobic,

Originally introduced by American ecologist Garret Hardin as a reaction to population growth in the 1970s, his lifeboat ethics reject an equal sharing of resources on an international as well as intra-national level.

Hardin not only opposed any development assistance to poorer countries but also rigorously fought immigration. (qtd in Mehnert 185) .

The parents are not essentially failed parents, but it is the global crisis of the change and its manifestations being slow and continuous, creating violence not just between the natural world and the multispecies community but mostly within the human community that has defeated them. They also express signs of guilt, frustration, and helplessness that

further isolate them and restrict them from performing their duties as parents or the duties expected of them as elderly citizens who had actually witnessed the “Change” (82). Kavanagh records his mother's expressions of guilt, “My mother is hard going. She just feels guilty all the time; her expression in repose, whenever I’m in the room, resembles a grieving sheep...but she channels it into martyrdom and being saintlike...” (56, 57). He also talks about how his parents had become overtly lenient and were not able to warn him when he committed a mistake as they were suffering from the burden of having committed a sin so huge that they assume that they have lost the right to offer words of advice.

The guilt not only surfaces from the sin that they have committed in the past but also from the mistakes they are committing in the present by prolonging their inaction and refusing to address the urgent issues. The previous generation pays no heed to the happenings on the Wall; they accept the inhumane principles that the totalitarian regime operates on and do nothing to ensure the habitability of the place. They also do not try to conserve the biosphere and its components and also steer away from the political governance of their country. They seek refuge in climate denial, and the Wall serves as a symbol of their limited vision of denying the global crisis and its consequence of the rising sea level by hiding behind the Wall. They refuse to undertake measures that would at least save their offsprings and provide them with a future. Climate denial is considered to be the emotional response of individuals when faced with the threat of global warming that might challenge their own future on earth. Gomes and Kanner reflect on how guilt is usually remedied with action to seek redemption; “people will experience periods of guilt and shame over their previously negligent or destructive environmental behavior, as well as a desire to make amends” (qtd in Dodds 83) but the parental generation refuses to step up to promote measures that might ease the impact of climate change.

Parental guilt is aggravated by tendencies of climate denial and prolonged inaction. Though the previous generation in *The Wall* can be partially blamed for the climate catastrophe, it does not contribute to the resolution of the conflicts that have arisen due to intergenerational disparity. It is essential to address the issues of familial drifts, parental dilemmas, and intergenerational rifts that might be caused due to climate change as climate fiction, as Eva Horn says, “are not predictions but anticipations of future developments” (qtd in Mehnert 5). The novel serves as a medium for humankind to not just brood over the past errors and guilt-trip the adjacent generation for their prolonged inaction but to reflect on the collective human reactive responses and measures. It is a call for readers to address the magnitude of global warming that will extend its grasp on all aspects of life.

Anticipatory Guilt

The children live in a world wherein they are not granted the rights of a common citizen, are not permitted to live the life they want to, and live in a state of anticipatory anxiety. They are victims of not just the human-made climate change but of the human-created conflicts that arise due to the climatic catastrophe. Unlike the parents, the children are doubly perturbed as they are victims of both anticipatory anxiety as well as anticipatory guilt as they panic about the doom unfolding in the present in the form of rising “Others” (111), compromised quality of life, and about the kind of international conflicts that might arise if proper measures are not taken to curb it. Anticipatory guilt arises from the

latter, as they worry about the brutal consequences of inaction and have made the collective decision to not bring more children into the wrecking world for the purpose of saving themselves from the kind of sin that their parents have committed by bringing them into existence.

The present generation tends to look down on their parents as they have been brought into a society that looks down upon "breeders" (33) as Kavanagh says. People choose to become breeders for the sake of privileges they get due to other people's reluctance to do the same. Starting a family is not encouraged, and they also consider it a moral betrayal to bring more people into the world when the ones in it are already dying due to a lack of land, food, and resources. "We broke the world and had no right to keep populating it." (35)

The acts of border-defying mechanisms and intense discontentment with the state of the country arise from the sense of anticipatory guilt in the children. They strive to not commit the same errors that their parents have committed by bringing them into existence through subservience to the fascist regime and expressions of neglect for sustainability and conservation. This propels them to refrain from becoming breeders and from at least expressing their dissatisfaction passively with the "baby politician" (109) and the disintegrating state of the world instead of remaining silent like their parents. The children live in a socially and politically decaying world that has penetrated into their emotional well-being by causing disintegration of balance. The anticipatory guilt that breeds in them amidst the brooding climatic changes compromises their emotional responses and fogs their ability to think rationally. They scrutinise and criticise each action and response of theirs with reference to not only the current context but also with its impact on the future. Their responses and reactive attitudes are blurred due to the pressing global issue that blends timelines, places, lives and causes guilt-tripping in them.

Intergenerational Divide

The intergenerational conflict is similar to the tensions that arise in the case of the "omega-alpha" generation, which includes the last of the previous way of life and the first of the new kind. This intergenerational divide and disparity caused due to climate change worsen the relationship and any kind of familial interaction between them. The previous generation has no idea of the kind of life the present generation is forced to lead as their guilt prevents them from communicating with them, and the present generation restrains from conversations as Kavanagh expresses, "The life advice, the knowing- better, the back- in-our-day wisdom which, according to books and films, was a big part of the whole deal between parents and children, just doesn't work." (55). The communication or exchanges shared between the two generations have been complicated because of the conversation that they never have, which postpones resolution or mere comprehension of the enormous issue at hand. Though the intergenerational divide has been caused by the disparity, it is accentuated by lack of communication and repentance: "...the most notable lack of communication is the loss of intergenerational connection." (Doucet 41)

The previous generation and the present generation are not able to communicate effectively due to their own intrapersonal guilt in the former and inter personal blame in the latter. The intergenerational divide due to being physically, emotionally, and politically distant from each other and aggravated due to loss of communication delays justice for themselves and for the rest of the world.

Intergenerational Forgiveness

The emotional transitions that the generations undergo due to vacillating geopolitical scenarios and other forms of disparities widen the divide between the generations by placing the blame on the adjacent generation rather than analyzing the progression of the issue. Such mindless blaming, hoarding of excessive guilt, and anticipatory anxiety not only lead to the intergenerational divide but also lead to inaction. People fail to realize their role as participants with agency and tend to step onto the role of passive onlookers due to the excessive emotional involvement, which is based on biased opinions.

The decision of forgiveness inevitably falls onto the hands of the victims as they have been the ones who were harmed in the process (159), but holding onto grudges for so long without meaningful action further disperses the blame and delays justice. Byron Williston, in *The Anthropocene Project*, places the argument of how the previous generation cannot be blamed entirely as the “‘Harmed’ agents have received the benefit of existence” (160), which he prioritises over non-existence. The present generation in the novel finds the quality of forgiveness difficult to express as they live in the kind of world where people "have learned to regard their existence as an injustice" (qtd in Williston 168) substantiated through their refusal to become breeders.

Williston discusses the six conditions that the agent seeking forgiveness must fulfil in order to narrow down the rift, as put forth by Griswold. The previous generation in the novel refuses to fulfil the following conditions, which rupture their relationship. The parents, though they have raised the "Wall" (14) and have tried to take measures to ensure short-term habitability, have failed in fulfilling the first condition as they have not taken responsibility for their deed. They do not serve as defenders of the Wall or take part in political discussions or even contribute to the welfare of the citizens in any manner. They have contributed to the "Change"(81) and have passed down the responsibility of tackling it to their offsprings. They also "repudiate the deed" (168) as they do not admit the issue of climate change and continue to wrap themselves with the blindness of climate denial by hiding behind the "Wall" (14). They also don't fulfil the third condition as they do not openly express regret or any sense of remorse for having caused the crisis both in the environment as well as the governance.

Though their expressions of regret can be understood, it is not verbalised responsibly and collectively by the generation as they refuse to have discussions of the same. The parents remain passive even after witnessing the kind of world their children are forced to inhabit as they refrain from ensuring sustainability, resource conservation, people welfare, or even any minor attempt to prolong the habitability of their country. They also fail to sympathise with the victims as they do not talk about life on the "Wall" (14) as defenders with their children or empathise with their plight openly. Such sentiments are lined up behind the veil of intergenerational, emotional, and social divides that their children cannot seem to penetrate into to forgive them. Lastly, they stay away from being accountable for their wrongdoing by not discussing or providing a detailed account of the actions and decisions that have contributed to the "Change" (82). Kavanagh often talks about how their generation is clueless about how the world has been wrecked as such information is tactfully withheld so that the parental generation can save their faces, but it goes out of hands when such cover-up of data prevents the present generation from pursuing purposeful action : “Justified access to the reactive attitudes that are integral to

the process of forgiveness is as essential across the generations as within them because this is the only way we can retain a view of ourselves as participants in our own historical narrative.” (166)

It is a commitment to accept the “moral failings” and victories of one’s ancestors to truly comprehend one’s history for the purpose of taking needful action. (166). The generations in the novel are separated by the lined-up barriers due to their inability to look past their emotions and forgive each other for their wrongdoings. Acceptance of the climate catastrophe as a multigenerational crime rather than attaching blame on the adjacent generation can help one trace the geo-historical aspect, which holds the possibility of a better future. The aspect of intergenerational forgiveness is a call for concern as collective failure in doing so might not just cause ties but also lives due to the crime of inaction committed due to the bridled vision of the present.

Works Cited:

1. Dodds, Joseph. *Psychoanalysis and Ecology at the Edge of Chaos: Complexity Theory, Deleuze|Guattari and Psychoanalysis for a Climate in Crisis*. Routledge, 2011.
2. Doucet, Gabrielle. *Climate Inspired Fictions and Present Obligations to Future Generations*. Texas A&M University, May. 2021.
3. Hansen, James. *Storms of my Grandchildren*. Bloomsbury, 2009.
4. Lanchester, John. *The Wall*. Faber and Faber, London, 2019.
5. Mehnert, Antonia. *Climate Change Fictions: Representations of Global Warming in American Literature*. 2016.
6. Morton, Timothy. *Being Ecological*. MIT Press, 2018.
7. O’Connor, Lynn, et. al. “Survivor guilt, submissive behaviour and evolutionary theory: The downside of winning in social comparison.” *British Journal of Medical Psychology*, 73, pp. 519-530, doi: 10.1348/000711200160705.
8. Williston, Byron. *The Anthropocene Project: Virtue in the Age of Climate Change*. Oxford UP, 2015.

Bibliography:

1. Bladow, Kyle, and Jennifer Ladino, editors. *Affective Ecocriticism: Emotion, Embodiment, Environment*. U of Nebraska Press, 2018.
2. Brown, Wendy. *Walled States, Waning Sovereignty*. Zone Books, Princeton UP, 2017.
3. Milkoreit, Manjana, Meredith Martinez, et al., editors. *Everything Change: An Anthology of Climate Fiction*. Arizona State Universities’ 2016 Climate Fiction Short Story Contest, 2016.
4. Packham, Jimmy. “Boundaries-belonging and coastal community in contemporary British Fiction”. *Critique: Studies in Contemporary Fiction*, 60:2, 2019, pp. 205-221.
5. Pandey, Indu. “Survival for the Future: Interview with Climate Activist Licypriya Kangujam.” *Harvard International Review*, Harvard International Review, 5 June 2021, <https://hir.harvard.edu/licypriya-kangujam-interview/>.
6. Schneider, Matthew M. "The Influence of Climate Fiction: An Empirical Survey of Readers." *Environmental Humanities* 10(2).

Eco detective, Kinship and Multispecies harmony in Rohan Chakravarty's Naturalist Ruddy: Adventurer. Sleuth. Mongoose

V. Janane¹, Dr. S. Christina Rebecca²

¹ Research Scholar, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore

² Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore.

How to cite this article: V. Janane, S.Christina Rebecca (2024) Eco detective, Kinship and Multispecies harmony in Rohan Chakravarty's Naturalist Ruddy: Adventurer. Sleuth. Mongoose, 44(3), 358-363.

ABSTRACT

The research paper sheds light on the role of the eco detective in the work of non-fiction, Rohan Chakravarty's *Naturalist Ruddy: Adventurer. Sleuth. Mongoose*. The eco detective, Ruddy plays a pivotal role in educating young readers about the ecology and the more than human inhabitants of the ecology. The paper aims to unravel the artistic attempt of bringing out the eco noir of species endangerment in the age of the anthropocene through graphic panels, comic strips, engaging eco mysteries and humour. Its impact in the young readers is traced through its attempt in deconstructing anthropocentric ideologies and promoting kinship and multispecies coexistence. The text is also analysed as a medium that not only imparts ecological knowledge but also aids young readers in contributing to biodiversity conservation through positive action. The portrayal of the more than human species with agency, intellect and as beings that are co-agential in the narrative of life in the planet dismantles the anthropocentric hierarchy of species stratification and paves way for biocentrism.

The depiction of environmental themes in children's literature has mostly been restricted to genres such as comics, picture books, short stories, and other forms of fictions. Fictional representations have been popularised especially in portraying animals, forests and more than human entities due to their ability to derive humour through anthropomorphic treatment of the non-human characters. Despite fictional representations receiving vivid attention from critics and readers it has also endured "the dismay of biologists who feel that endowing animals with human emotions and motives presents misleading pictures of such creatures and may lead children to false impressions and expectations of real life animals" like the "Bambi syndrome" (Vogl 68). In the discourse of environmental literature for children lies two essential contradictions: firstly, literary representations are expected to preserve the ecological truth without yielding to features that make fictions entertaining and engaging, secondly, to produce literary representations that are engaging, entertaining and promote kinship through humour.

The genre of detective fiction or crime fiction have not centred on the portrayal of animality or animal characters as even *The Cambridge Companion to Crime Fiction* does not feature more than human characters. It is in the year 2020 that the *Routledge Companion to Crime Fiction* had included a chapter on "Crime Fiction and the Environment". Yet, not enough deliberations were included on crime fiction and ecology featuring eco detectives until the publication of the special edition of *Green Letters* on "Crime Fiction and Ecology" which explores how "generic features offer opportunities to reflect on the forms and functions of environmental criticism and ecological narratives", but is also devoid of discourses on the role of animals. (Hawthorn and Miller Animals 4) But such publications functioned as torchbearers to the growth of crime fiction or non-fiction featuring eco detectives and more than human characters.

Rohan Chakravarty's *Naturalist Ruddy* falls in the meeting point of these two contradictions as it is a work of non-fiction that caters to the enrichment and enhancement of the readership of children through a balance

between the text heavy information and the images in the panels, humour as well as education, and most significantly blurs the divides between the reader and the text by offering a participatory learning experience. It not only attempts to educate children about animals but can also be viewed as an attempt to “counter the possible misconceptions gained from early exposure to anthropomorphic tales.” (69) Most children’s tales have revolved around anthropomorphised animals that are treated as objects of entertainment and butts of ridicule rather than as subjects of a learning experience. Sonia Vogl in *Animals and Anthropomorphism in Children’s Literature* brings out how animals in literature widely belong to three categories: “1) those in which animals behave like human beings; 2) those in which animals behave like animals except that they talk and may wear clothes; and 3) those in which they behave entirely like animals.” (69) The first two categories not only feature anthropomorphism but also contain “disneyfication” of nonhuman characters. Such artistic representations create ambiguity as “humans often incorrectly perceive certain animal gestures due to frequent exposure to anthropomorphism. To illustrate, chimpanzees smile when they feel threatened. However, when humans see chimpanzees smile, they often mistake them to be expressing happiness, a reaction that anthropomorphism encourages.”

Rohan Chakrabarty’s work dismantles such ambiguities as he brings out instances wherein he justifies that mongooses do not usually climb trees and they tend to laugh when they copulate (80). Though anthropomorphism is said to raise “expectations of animal behaviour to a level that is impossible to achieve”, non-fictional texts like *Naturalist Ruddy* aims to direct the readers from such vague points of unresolved ambiguities towards proper ecological learning (Stanton 36). The eco detective quotes Sherlock Holmes: “guessing is a shocking habit, destructive to the logical faculty” (32) and abides by his words to gain the trust of the readers about the truth of the information that is provided through entertaining plot lines and humour.

The selected text for analysis belongs to the genre of realistic stories or non-fiction as it does not subjectively portray the animal experiences. The artist tries to employ detachment from anthropocentric perspective by attempting to leave out treating the environment as backdrops or yielding to the aesthetic portrayal of animals. The text is devoid of the use of “Sentimentality and melodrama” (Vogl 69) as the species are not framed as culprits but as kins in an interconnected ecology is brought out through the case of the Long-Tailed Shrike also called the ‘Butcher Bird’ that preys on species by jabbing “lizards, birds and rodents with their strong, hooked beaks, and then skewer them on thorns and even barbed wire.” Though perceived as predators that prey on other species they are not portrayed as culprits but “Their preference for prey animals that destroy crops also makes them valuable friends of farmers.”(14) The use of Sherlock Holmes references and Hitchcock not only categorises the text and the eco detective as part of detective fiction but also renders humour as Ruddy while resolving the mystery of the insectivorous plant, the Indian Sundew, says “Someone dialled M for Morning dew, and got Murder instead!” (36) Though Ruddy mentions that detectives like Sherlock Holmes and Feluda smoked cigarettes, he doesn’t smoke. “He knows that smoking kills, even without the Indian Censor Board having to tell him that. But sometimes when he’s in one of his moods, he pretends to smoke with a neem stick and pay homage to his idols. Unlike actual smoking, this does him good, though. Neem keeps his teeth clean after all the meat-munching!” (75) Through such a rendering of characterisation, Chakravarty portrays Ruddy deserving of idolisation by young readers.

Most environment or animal centric narratives lose focus due to the artists’ lens of anthropocentrism through which themes of biodiversity or environmental conservation are handled. In most artistic depictions, “Nature is at most a passive backdrop – the scenery against which “real” stories unfold – not a central protagonist in the narrative.” (Horn 14) Such narratives neither portray the natural world with agency nor are inclusive of the more-than human and the assemblage. *Naturalist Ruddy* does not feature human characters and centres entirely on non-human characters and their lifestyle. The setting does not feature as a backdrop of human action but has relevance to the action and the plot. The case studies in the select work has settings of national parks or natural habitats that does not feature as backdrops but holds relevance to being the home of the species, the sustenance and support that it offers and information related to its endangerment and other ecological concerns. For instance, the mystery of the Lilac Silverline butterfly brings out awe in the readers. The mystery begins by Ruddy’s observation and raising a question on “How could this butterfly escape an ant’s nest alive? But more importantly, what on earth was the butterfly doing in there in the first place?” (49) Through an investigation, it is revealed that “This caterpillar begins life as an egg laid by its mother, a Lilac Silverline butterfly, near the ant nest. When the egg hatches, the caterpillar releases secretions and vibrations that communicates with the ants. This tricks them into believing that the caterpillar is their own larva, and they begin raising it as one of their own.” (51) Such eco

mysteries that when unravelled educates the readers on the marvel of each species' journey of life defines the eco detective's primary purpose.

The eco detective, Mr. Ruddy, the mongoose in the text is the only character that is anthropomorphised not with the intention of misrepresentation of the animal traits but to engage "the attention of young readers, serving as a vehicle for slightly veiled teaching about social relationships, and introducing young readers to fantasy and to humour in books." The comic panels are "deliberately designed to provide biologically accurate accounts of the lives" of wild animals found in Indian habitats. (Vogl 72) The artist's construction of the ecodetective marks a radical turn from anthropocentrism towards biocentrism. Despite anthropomorphising the mongoose, the artist does not make the animal function as the shadow of a human and does not "complicate conventional understandings of human-animal difference" like how animality is portrayed in most detective fictions. (Hawthorn and Miller 2) In critical studies on detective fiction, "little concerted critical attention has been paid to the genre's non-human creatures. (Hawthorn and Miller 3) By fully refraining from focussing on human characters in the literary work, artists like Rohan Chakravarty seek "to evoke or reinforce kinship with nonhuman organisms and environmental systems through the diverse media they work in – nature photography, documentaries, motion pictures, painting, sculpture, novels, and poetry – sometimes by expressing kinship feelings that they have first experienced through sensory encounters with other species." (Horn 32)

The texts focus on the wild species found in Indian habitats by opening up the readers' consciousness "affectively and rationally, to an understanding of the exotic intelligences of nonhuman species, it will be easier for us to grasp our kinship with all living beings." (Horn 46) The artist sheds attention on the endangered species from the Indian habitat like the mystery of the "endemic and endangered Water Drop Frogs". The particular frog species bypasses the tadpole stage as the eggs "develop entirely within the shell directly into tiny mosslike froglets" (18). The species that are not popular and renowned like the "Rufous-Bellied Woodpecker": "Asia's only sap-sucking woodpecker" (62); "Indian Crested Porcupine": the herbivorous species that picks up on bones to "gnaw on them and supplement its diet with calcium" (12) and the "Ant Mimic Crab Spider" that "has evolved to look like weaver ants to go undetected in their company and prey on unsuspecting ants!" (10) By bringing to light the mysterious and spectacular lifestyle of such unknown species, the eco detective centres the attention on the agency of the more than human.

Each detective case opens up with a real setting of a national park or a natural habitat wherein the species is found. The eco detective, Naturalist Ruddy observes an event that is a mystery, in order to solve the mystery; the eco detective collects hints, clues and traces left behind by the species to solve the case. Throughout the cases, the approach taken up by the eco detective does not involve culprits or victims but involves the joy of learning through the solving of mysteries and a widening of ecological awareness of the lifestyle and sustenance of various species within and far from reach for the common people. For instance, the mystery of the "THE UFLS-UNIDENTIFIED FLYING LEAVES" raises a wide range of questions: "Is this leaf really flying? Or is this a leafy alien spaceship?" (5) It is later found out by the detective that it is "a Leafcutter Bee! These solitary bees do not make hives, but nest in cavities and hollows." (6) The female bee slices leaf pieces and carries them to store nectar, pollen and later lays egg. The setting of each case aids in the learning process of the readers and in rendering an ecological reading of the cases as it provides answers to the plethora of possible questions like "What forms of knowledge are best suited to excavating obscured histories of a landscape, and how are past transgressions built into the fabric of a place? Is the environment active or passive, and what kinds of relationships do characters and other agencies form with the world in which crimes are commissioned, investigated and solved?" (Walton and Walton1)

The information regarding the habitat and the environment in the cases does not feature as backgrounds in the comic panels but are vital core elements in the reading of the text. As Walton brings out, "Reading ecological crime fiction and reading crime fiction ecologically demands a shifting of focus to features of a text often dismissed backdrops to human activity: rivers, forests, landscapes, climate, or the planetary ecosystem. It provokes an adjustment of temporalities, urging students to situate human activity in seasonal, anthropological, evolutionary and deep time scales." (Walton and Walton 1) The artistic rendering of the ecological message is crafted in a way that it inculcates participatory reading by taking into account the more than human characters as beings with agency and intelligence. It is an attempt to subvert tendencies of anthropocentrism by restructuring the hierarchy to view the intelligence and marvel at the capabilities of the more than human beings. The readership aimed at children is of significance as before their vision gets bridled by anthropocentric pride or avarice, it is

widened to marvel at the more than human world with awe and spectacle. The text functions as an abyss aiding in the unlearning of anthropocentric ideologies thereby promoting kinship and coexistence.

Donna Haraway in *The Companion Species Manifesto* brings to light the category that is “a bigger and more heterogeneous category than companion animal” (14) and the eco detective carries forth the same ideology of picking out mysteries and solving them with the purpose of bringing out the marvels of the wild species or “Companion species” as part of the learning of kinship. Patrick Murphy “urges scholars to study “nature-oriented mystery novels—with or without detectives, and perhaps even without murders—in order to understand the degree to which environmental consciousness and nature awareness has permeated popular and commercial fiction.”” (Walton and Walton 6) Naturalist Ruddy does not feature crimes or murders, and the detective does not establish a code of morals or seek justice but the case studies delve into propagating kinship and ecological consciousness to the readers.

The literary representations of the contemporary period bring out how humankind have been living “an Eco Noir existence” not only in terms of the crises caused to humans but also signifies how “the actual presence of animals – which used to be at the centre of our existence – is now marginalized, replaced and reduced to a spectacle.” (14) The plot of Naturalist Ruddy is not a direct reflection of Eco Noir as it does not delve into the criminality or the politics of injustice towards the non-human. Eco Noir with reference to the text calls for an approach “for a deeper, emotional understanding of interspecies relations” (15) and brings out the larger contexts circumscribing ecological degradation. The turn towards anthropocentric portrayal in art calls for the production of “environmentally engaged art” as it “*bears the potential to both rethink politics and politicize art’s relation to ecology, and its thoughtful consideration proves nature’s inextricable binds to economics, technology, culture, and law at every turn.*” (14) Naturalist Ruddy, the eco detective of the text aims to bridge “new alliances and commonalities” between the encounters of the species in the comic panels and the readers thereby welcoming “constructive, unexpected discourse and contemplation”. The medium through which the author conveys the theme of multispecies kinship opens up “possibility for the reader to journey through a diverse constellation of textual visions and captivating imagery” and comprehend the ecological thought of interconnectedness. (Faber and Shraer 16)

In the anthropocene fictions or non-fictions, the detective often a scientist or an environmentalist or a researcher is in charge of deciphering the issue and offering timely solutions to minimise damage. The recent trend registers the shift from police, journalists, and other institutions that are usually “the subject supposed to know” (Walton and Walton 12) and are in charge fail to offer tangible solutions due to the magnitude and the unpredictability of the upsurge of ecological issues. This contributes to an ecological turn, wherein the people who have acquired ecological awareness are agents of positive action and are more agential in the formulation of effective coping strategies. The eco crime fiction that features environmental awareness involves a glorification of the eco detective who unravels mysteries in the environment and the choice of a non-human character to play the role of a glorified detective who is often looked at in awe by the readers is a reflection of the artist’s ability to evade not only from anthropocentrism but also from species aesthetics.

The Eco Noir that is dealt within the text through an exploration of the existence of the multispecies communities bears a close semblance to the notion put forth by Timothy Morton in *Dark Ecology*: “The darkness of ecological awareness is the darkness of noir” and he considers the detective as criminal as well as a person. The human detective in eco noir fiction performs the roles of a detective, a criminal as well as a “part of an entity that is now *a geophysical force on a planetary scale.*” (Morton 9) Such a dilemma of performance and the human centred nature of the plot have been evaded by Chakravarty by choosing a mongoose to perform the role of being the perpetrator of ecological awareness. The non-fiction performs the dual role of registering in the young readers that nature, landscapes and the non-human are not mere backdrops of the plot or character or genre but are co-agential in the formulation of life and history, and also educates the readers on the multifaceted perspectives from which any artistic representations can be read, thereby raising questions on “what fictional forms, understandings of genre, or reading strategies can ecological awareness give us? What might it mean for noir to be green?” (Hollister 1013)

Heymans in *Animality in British Romanticism : The Aesthetics of Species* brings to light how a few species “by virtue of its aesthetic appeal that the animal ranks so high on the agenda of conservationists and that it has become a powerful symbol of our ruthless exploitation of wildlife” (24). It also proceeds to probe into how the anthropocentric tendency plays a pivotal role in the attention given to a particular species which thereby also

impacts conservation and sustenance of the same. The choice of the mongoose as the detective battles with this anthropocentric aesthetic appeal as well as makes the young readers marvel at the species' intelligence.

Through such crafting of the plot through choices in characterisation and eco mysteries focussing on diverse landscapes and species, the artist seeks to evoke Morton's theory of "ecological enmeshment, in which the human is connected to and co-constituted with non-human nature; living, dead and synthetic matter; environmental processes; and each other." Exposing young readers to environmental texts like these, helps them read the text ecologically by raising questions on "How will the detective sift through connected and disconnected material to determine a clear chain of effect and responsibility when ecological entanglement proves that we are all enmeshed?" The concept of ecological interconnectedness challenges the homogenous nature of most representations that tend to ostracise the representations of the non-human whereas in the select text, the more than human assemblages inclusive "of heterogeneous elements" like "bodies, energies, acts and intentions—come to take the place of the traditional criminal genius". The select text does not revolve around crimes in actuality but are rather mysteries that feature as avenues for vast vistas on ecological learning. The select text is enmeshed ...into dialogue with ecocriticism, ecological philosophy and the current conditions of our environment crisis tests the capacities of the genre as a form dedicated to examining transgression, knowledge, justice, and the possibility of a different future. It will be challenging, but it will ultimately engage students in some of the most demanding ethical, aesthetic and political questions of our times. (Walton and Walton 12)

An extrapolation of intrinsic, shared connection and "feelings of kinship with species other than our own often animate behaviors that promote environmental health and the conservation of biodiversity" (Horn 30). The setting and the landscape amidst which the action takes place in the text "is not merely a collection of objects but "a communion of subjects" (Horn 3). The genre of comics, graphic fiction and illustrated non-fiction is a potent tool in enhancing the engagement of children and a reiteration of their responsibility as participants not only in solving the eco mysteries in the text but also in creating a sustainable future for all species. The select text encourages children to not only consume the content but also take up responsibility as environmental stewards who advocate for biodiversity conservation and coexistence.

Detective fiction like other genres of literary endeavours has been "Sensitive to the shifting nature of capitalism and the state system, writers of detective fiction have also responded to new forms of political and social organisation, and to demands for representation emerging in postcolonial and post-industrial contexts." In the present age of the anthropocene and "wide scale environmental crisis, the detective's reassuring and restorative functions must, once again, be reconsidered." (Walton and Walton) The role of Naturalist Ruddy emerges from this context of a careful re-evaluation of the role of the detective to lead to ecological awareness and unity. The eco detective of the select text is not ostracised from the cases but is enmeshed and imbibed amidst the environmental changes occurring around him.

The eco detective protagonists extend educational content to the target readers of the select text, children. Through the environmental settings, representations of the diverse and their life and through a portrayal of everyday ecological events as mysteries that require the unbinding of anthropocentric gaze to be able to resolve the mysteries are potent ways of helping the young readers to consume educational content with awe and curiosity. The young readers by "Becoming familiar with the narratives of natural history, with the plots and protagonists that shaped and continue to shape Earth, engenders a feeling of affinity with everything on the planet." (Planet 18) "TEAM-UP WITH RUDDY" section is inclusive of reader participation, wherein the clues are provided and the reader has the opportunity of unravelling the mystery with the eco detectives. Such a textual space of interaction and interrogation limns the formulation of a space of ecological learning and kinship. The readers especially the target audience, children do not merely consume the content but raise questions, observe, and participate in the inquiry and the learning process.

Shobha Ramaswamy puts forth on the significance of how young readers must be exposed to environmental education from a young age as

Children who are not exposed to the natural environment and its concerns at an early age never succeed in acquiring the respect for nature ecological concerns that society deems appropriate. Though there are prescribed textbooks for inculcating these values of ecopedagogy, it is an undeniable fact that light reading in the form of fiction creates indelible impressions on the young mind. (4)

Engaging non-fiction that includes graphic panels, comic strips, and engaging plot lines, sections of

participatory readership and messages of ecological kinship with children as the target audience is an urgent artistic turn that is required in the epoch of the anthropocene. Through each eco mystery resolution, and each comic panel, the artist unbinds the veil of anthropocentrism that children of the young age are exposed to due to the societal upbringing, and it opens up to an ecological thought that is inclusive of multispecies inhabitants as co-actors who are co-agential in the narrative of life on the planet.

Works Cited:

- Chakravarty, Rohan. *Naturalist Ruddy: Adventurer. Sleuth. Mongoose*. Penguin Random House India, 2021.
- Faber, Jack, and Anna Shraer. *Eco Noir*. Academy of Fine Arts at the University of the Arts Helsinki, 2020.
- Haraway, Donna. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Prickly Paradigm Press, 2003.
- Hawthorn, Ruth, and John Miller. *Animals in Detective Fiction*. Springer Nature, 2022.
- Heymans, Peter. *Animality in British Romanticism: The Aesthetics of Species*. Taylor & Francis Group, 2012. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/britishcouncilonlinebooks/detail.action?docID=1039285>
- Hollister, Lucas. "The Green and the Black: Ecological Awareness and the Darkness of Noir." *Publications of the Modern Language Association*, vol. 134, no. 5, Cambridge University Press, Oct. 2019, pp. 1012–27, <https://doi.org/10.1632/pmla.2019.134.5.1012>. Accessed 5 Mar. 2024.
- Horn, Gavin Van, et al. *Planet*. Center for Humans and Nature, 2021.
- Morton, Timothy. *Dark Ecology: For a Logic of Future Coexistence*. Columbia UP, 2018.
- Ramaswamy, Shobha. *Greening the Young Mind Eco-consciousness in Contemporary English Language Fiction for Children and Young Adults in India*. *Language in India*, vol. 19, no. 5, 2019.
- Stanton. *The Disneyfication of Animals*. Springer International Publishing, 2021.
- Vogl, Sonia. *Animals and Anthropomorphism in Children's Literature*. 1982.
- Walton, Jo Lindsay, and Samantha Walton. "Introduction to Green Letters: Crime Fiction and Ecology." *Green Letters*, vol. 22, no. 1, Jan. 2018, pp. 2–6, <https://doi.org/10.1080/14688417.2018.1484628>. Accessed 5 Oct. 2020.